



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

veneers. The various electric clocks have about them little that is novel, save the machinery, by means of which the electric power is applied.

Many large clocks are connected by electric wires with observatory clocks, and keep precisely the same time. This is every year growing more general, and many of the larger buildings and institutions are having their time pieces so connected.

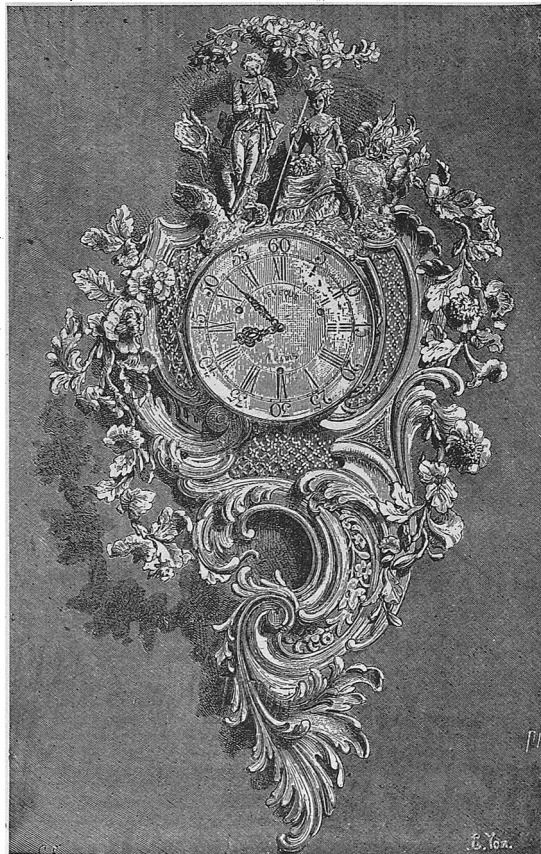
In smaller clocks there are many especially attractive novelty designs. A lighthouse has a dial in one side and a miniature flash light upon the loft, the light revolving with the motion of the clock. A windmill with a window in one side has a clock dial set in the casing. The arms turn by means of wheels attached to the running gear. A trip hammer is similarly constructed and operated, the hammer falling upon a bar of metal held by a workman.

A well, with bucket, curb and long sweep, is another design. An engine, with governor, valves, piston and fire box, every portion complete, a genuine working model, is another result of mechanical genius. There seems to be an effort to utilize nearly every sort of machinery for clock cases and with very satisfactory results.

Bronze clocks are less popular just now than those of gilt, ormolu or enamel. Brass clocks are popular, and gold and fine decorated china cases are in high favor. Some exceptionally fine specimens were recently viewed from the King Ludwig collection. They are done in the most exquisite style in natural colors. Each one is unique, all having been special orders from the King to the royal factories, and each has its own original points. The collection embraced many unusually attractive articles, and has been the occasion of a great deal of comment.

Clocks in form of helmets are popular among those who are enthusiasts on armor.

Onyx and gold clocks are particularly beautiful and are shown in great variety. Polished columns support arches where the works are placed; a solid block of onyx is hollowed out, and a spring clock is set in the circular opening. A pyramid has a clock set in near the top, and an old mill has a clock under its eaves, and turning a paddle wheel below. Faience and metal of all sorts are used for clock cases, and every odd or graceful arrangement that the most fertile brain can suggest is carried out.



LOUIS XV. CLOCK, IN BRONZE, CHASED AND GILDED.

## PLANT FORMS IN ORNAMENT.

NUMBER ONE. THE HOP.

THE decorative possibilities of the hop will readily suggest themselves to any one who will give even casual study to Mrs. Hodgson's graceful drawing in this issue. To those who have seen a hop field in full bloom it has always been a surprise that so little use of this beautiful plant has been made



CLUSTER OF HOPS.

by the decorative artist. The rich, deep green of the leaves and the delicate yellowish green of the gracefully drooping cones form an exquisite color harmony. The accompanying drawings of the leaves, stipules and top clusters are by George Charles Hallé, who says in his work on plant studies, that while under cultivation the Hop is familiar to most of us, as a wild plant of the hedge-row it is not so well known, though it is to be found in many localities, and is always a pleasing object. The genus consists of a single species, although we have many cultivated varieties.

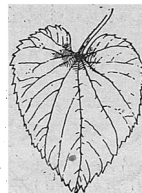
If we look carefully, we cannot fail to notice two very different kinds of blossoms on the Hop; one growing in a loose panicle of small yellowish-green

flowers, and the other in a cluster or bunch of globular heads or spikes. These are the male and female flowers, which are produced on separate plants; both are very beautiful in their form of growth, although the latter only is considered of any value for brewing.

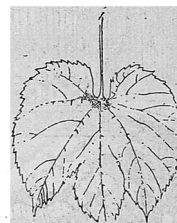
The Hop has no tendrils, but its stem twists around any support, and climbs with great facility, always turning from right to left with the sun.

The leaves are deep green in color, and palmately veined, with the veins most prominent on the under sides.

They grow opposite each other on long stalks, at the base of which small united stipules form. At the ends of the shoots, and amid the hops, the leaves are inclined to be heart-shaped, but they are commonly three or five lobed, with the lobes divided about half-way down, and the edges rather coarsely serrated. In the older growths seven-lobed leaves may be seen, and freaks or departures from the true forms are very frequent.



TERMINAL LEAF.

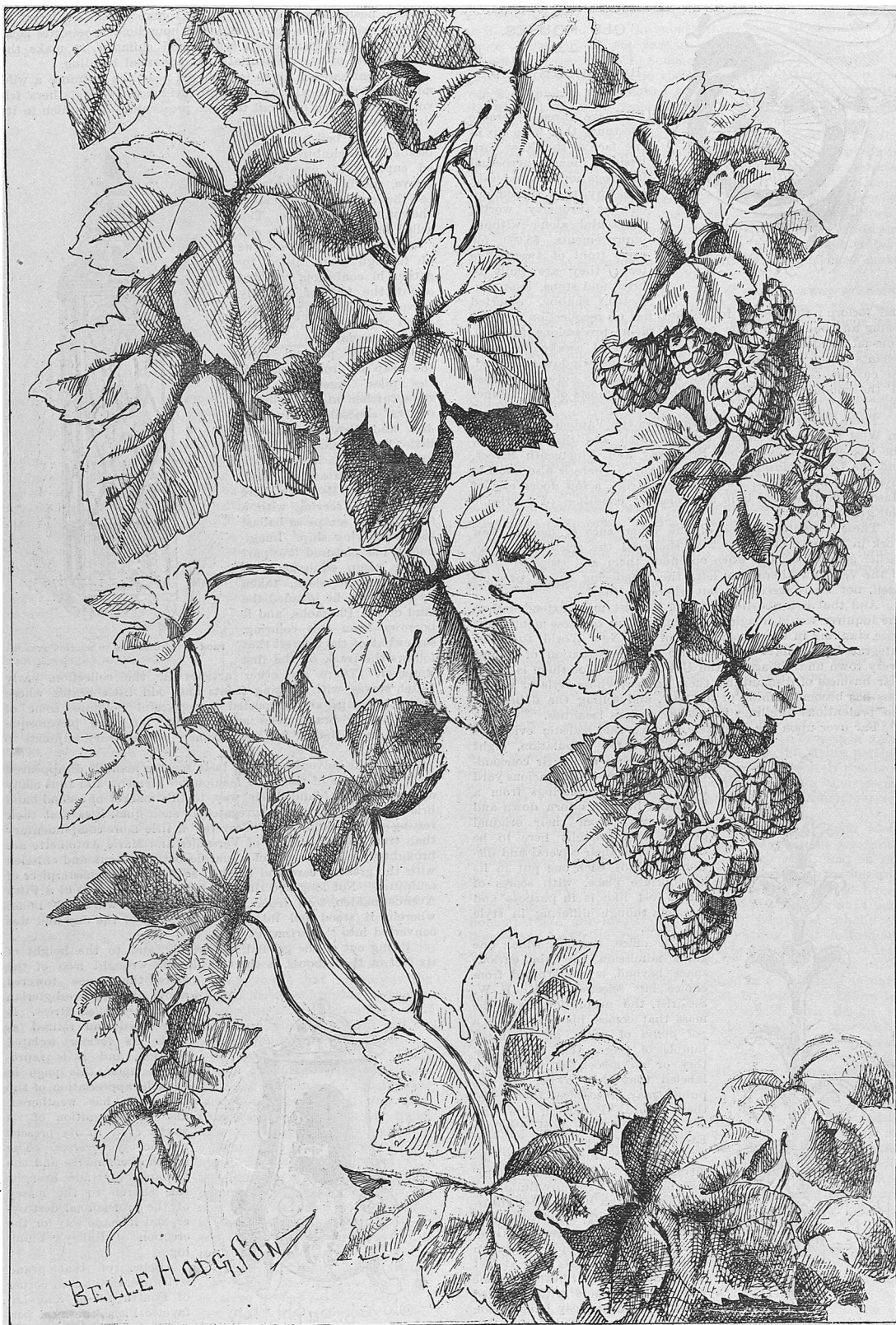


FREAK IN LEAF FORM.

The female flowers, as mentioned above, grow inside the small spikes of green scales; they have no true petals, and are almost unnoticeable. As the seed matures, the overlapping scales become greatly enlarged, and the spike increases to a large cone-like catkin of a delicate yellowish-green color. These catkins or hops are either ovate or round in form, and hang in graceful pendent clusters. At this period of its growth the plant may be said to be in its supreme beauty.

THE drawing-room should look homelike, whatever the special art treasures it may contain, and the furniture should be comfortable. There is not the same reason for having this furniture *en suite* as there is in the dining-room. Variety is acceptable. The general effect we have mentioned is of more importance than the display of objects of special merit and intrinsic value. Further, it should not be so crowded with articles of *vertu* as to look like a museum.

WHEN ceilings are badly stained the only effectual way of treating them is to wash them off with clean water and give two coats of oil paint before the distemper is applied.



STUDIES IN PLANT FORMS—THE HOP—BY BELLE HODGSON.